



Kate Meakin

works clockwise from left:

fairy answer, 2015
dried butterflies, glassine paper, wire, tape, cotton wool

relaxing chamber, 2015
cardboard box lid, pencil on paper, tyvek, PVA, feathers, magazine page, pins

paper, moon, bridge, iron, 2015
polyester

untitled, 2015
laminated chip board, pencil, texta



Virginia Overell
The sea is not a metaphor, 2015
stamps, sea salt

the centre of the sea,
waters without permission
clinging to a foam cooler in the Pacific Ocean, detected pings
above the seabed to hunt for the wreckage.
go into deeper water, across the Pacific, in the wake of devastation
 “Tsunamis are such tricky beasts,” he said.

open ocean - previously unmapped expanse of sea floor
The oceans absorbs, waves carried off cars
rain water to flow back into the sea
The ocean will continue to defeat

board a lifeboat which was then set adrift
light and shallow boats, the kinds you spot on a lake
floated in during a morning tide
through which nations’ territorial waters their paths will lead

“for such a long time I was so thirsty”
Monsoon rain in the South China Sea
influx of additional water, ushered in
another ocean of funds

has the ocean risen and fallen and risen again?
feeling waves on her feet for the first time
the pleasure of taking a swim, float in its salty waters
“our seas can’t become depositories of dead bodies.”

venture even farther into the sea, things will get worse
stockpiling crude oil at sea
large, slow natural cycles in ocean behavior
series of tunnels and gateways which are allowing warm water to eat away

foundered in heavy weather in the Philippine sea.
capsized and sank on a routine voyage
drinking rainwater and eating raw fish
before bobbing back up to beam home

more water flowing out of the sea than into it
measurements from drifting buoys
disappeared over the Indian Ocean
found flying on migrant ghost ships

de facto western sea border
ownership of a contested island chain
crash into the same sea
But never check the flag the ship is flying

deep blue
unmapped
strong
high
Deeper
open
large, slow, natural
denser and heavier
disputed
policed
salty
vast, complicated
collapsing
disappearing

held in a half globe, as if cupped by hands

Kate Meakin & Virginia Overell

Curated by Kim Brockett

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